



Middlesex University Research Repository

An open access repository of

Middlesex University research

<http://eprints.mdx.ac.uk>

Foroudi, Pantea ORCID: <https://orcid.org/0000-0003-4000-7023>, Foroudi, Mohammad M., Nguyen, Bang and Gupta, Suraksha (2019) Conceptualizing and managing corporate logo: a qualitative study. Qualitative Market Research: An International Journal, 22 (3) . pp. 381-404. ISSN 1352-2752 [Article] (doi:10.1108/QMR-04-2017-0080)

Final accepted version (with author's formatting)

This version is available at: <http://eprints.mdx.ac.uk/24221/>

Copyright:

Middlesex University Research Repository makes the University's research available electronically.

Copyright and moral rights to this work are retained by the author and/or other copyright owners unless otherwise stated. The work is supplied on the understanding that any use for commercial gain is strictly forbidden. A copy may be downloaded for personal, non-commercial, research or study without prior permission and without charge.

Works, including theses and research projects, may not be reproduced in any format or medium, or extensive quotations taken from them, or their content changed in any way, without first obtaining permission in writing from the copyright holder(s). They may not be sold or exploited commercially in any format or medium without the prior written permission of the copyright holder(s).

Full bibliographic details must be given when referring to, or quoting from full items including the author's name, the title of the work, publication details where relevant (place, publisher, date), pagination, and for theses or dissertations the awarding institution, the degree type awarded, and the date of the award.

If you believe that any material held in the repository infringes copyright law, please contact the Repository Team at Middlesex University via the following email address:

eprints@mdx.ac.uk

The item will be removed from the repository while any claim is being investigated.

See also repository copyright: re-use policy: <http://eprints.mdx.ac.uk/policies.html#copy>

CONCEPTUALIZING AND MANAGING CORPORATE LOGO: A QUALITATIVE STUDY

PANTEA FOROUDI

MOHAMMAD M. FOROUDI

BANG NGUYEN

SURAKSHA GUPTA

Foroudi, P., Foroudi, M.M., Nguyen, B., and Gupta, S. (2018) Conceptualizing and managing Corporate Logo: A Qualitative Study from Stakeholders Perspectives, ***Qualitative Market Research: An International Journal***.

CONCEPTUALIZING AND MANAGING CORPORATE LOGO: A QUALITATIVE STUDY

Abstract

Purpose – This paper examines corporate logo as an effective means of communication by synthesizing knowledge from various domains to explore its relationships with corporate image and reputation.

Design/methodology/approach – The data were gathered through 7 in-depth interviews with UK communication/design consultancy agencies and experts and 4 focus groups were conducted with a total of 24 people (17 men and 7 women) to encourage a sufficient level of group interaction and discussion on corporate logo.

Findings – Findings reveal convergence in views concerning fundamental components of corporate logo among managers, employees, and consumers. The categorization described herein provides a framework to further develop corporate logo in order to advance a favorable corporate image and corporate reputation.

Originality/value – This study extends current academic understanding about role of corporate logo in strengthening relationship between corporate image and corporate reputation. Its findings will be valuable for marketing decision-makers and practitioners who are engaged in improving the logo of any company considering perceptions of managers, employees, and consumers about its reputation and image. Implications exist for marketing scholars as well as for general and cross-functional managers involved in managing the company's corporate visual identity and marketing decision-makers.

Keywords: Corporate logo, corporate image, corporate reputation, design, typeface, corporate name, color, attitude towards advertisement, recognizability, and familiarity.

Introduction

Today's environment is evidently more visually oriented and the creation of a corporate logo can be of immense value (Baker and Balmer, 1997; Foroudi *et al.*, 2017). Corporate logos are visual phenomena, and include name, typeface, color, and design, and utilized to enhance recognizability and differentiate products and the corporation (Foroudi *et al.*, 2014; 2016; Gupta *et al.*, 2008). Typically, graphic designers and marketing practitioners have used logos to create a positive image in managers, employees, and consumers' minds in order to enhance reputation (Olins, 1989). As the use of corporate logos is becoming increasingly important, there is a widespread interest in corporate logo, image and reputation among both academics and practitioners alike (Japutra *et al.*, 2016). A question that is being asked is, how and in what ways corporate logos influence corporate image and corporate reputation and help underpin competitive advantage? (Van Riel *et al.*, 2001; Pittard *et al.*, 2007; Van der Lans *et al.*, 2009). According to Melwewar and Karaosmanoglu (2006) there is a perceived lack of definition in academia. What precisely is meant by 'corporate logo'?

In general, previous research on corporate logo has focused on two broad motivations, namely to: (i) to explore consumers and managers' perceptions and practices regarding logo and the *main drivers* that influence logo suitability at managers, employees, and consumers level (e.g., Van Riel *et al.*, 2001) and (ii) to investigate the *consequences* of logo on consumers' perceptions (e.g., Van der Lans *et al.*, 2009). Guided by the above motivations and in order to contribute to the extant corporate logo literature, the present study develops two main research questions: (RQ1) *What influences logo favorably?* and (RQ2) *What are the main influences of favorability on image and reputation?* In order to answer these research questions, the paper investigates corporate logo via three objectives. First, we

identify factors that have a significant influence on logo (i.e. antecedents). Second, we evaluate relationships between the logo's antecedents and consequences, including the impact of logo on image and reputation. Finally, we provide an operational definition of corporate logo.

The study, thus, determines the main components of logo and associations between the components. We consider logo in a wide context, i.e. from the design, marketing, visual identity, and identity literatures. Utilizing several methods to classify the main components and benefits of logo, the significance of each construct in relation to logo are explored from different perspectives. The operational definition of logo, from the perspective of general managers and consumers interviewed, may then aid future empirical investigation and general and cross-functional managerial implementation. The framework developed has implications for managers wanting to develop a measure of logo and its key elements that can be analyzed.

Literature Review

Both practitioners and academics have placed significance on the subject of corporate logo (e.g., Japutra *et al.*, 2015) and it is recognized as a first crucial step in building visual identity (Melewar and Saunders, 1998). Developing corporate visual identity (CVI) is a process of identification that serves to reveal the organization's corporate identity (Van den Bosch *et al.*, 2006) and a means to achieve competitive advantage. Early references to logo, identity, image and reputation focused on visual identification and were studied mainly by practitioners until the 1980s, when they became the graphic design features for organizations (Simoes *et al.*, 2005). Visual identity is the 'face' of the company (Topalian, 1984) which

brings visibility to a company and helps it communicate via integrated communications (Van Riel and Balmer, 1997). An integrated approach when embedded in social identity theory in its simplest form advocates developing and managing the impressions stakeholders receive about organizations (Simoes *et al.*, 2005) including logo. Social identity theory is based on assumption that people think differently in different situations. Researchers such as Stuart and Muzellec (2004) confirmed the importance of logo and visual identity within the organizational identification domain. Logo selection is an organizational challenge and managers need to monitor logo effectiveness and other CVI elements. Attention on logo has shifted from design to the nature of the organization itself (Cole, 2015). Logo as a main element of CVI “plays a significant role in the way an organization presents itself to both internal and external stakeholders” (Van den Bosch *et al.*, 2006, p.871).

A review of the marketing literature - on this topic over last two decades suggests that several shifts on its emphasis are evident. Researchers have highlighted corporate image and investigated corporate identity especially CVI in image formation (Balmer, 2008, p.882). Logo design is crucial to a company’s marketing effectiveness. Marketing scholars see logo as visual identification and via perceptions of organizational managers, employees, and consumers. The effect of design elements on consumer reactions has been examined in marketing research (e.g. Cole, 2015; Pittard *et al.*, 2007; Van der Lans *et al.*, 2009) and is mainly grounded in the branding literature (Simoes *et al.*, 2005). Research conducted by Turley and Chebat (2002) investigated the link between environmental design and consumer reactions in a retail setting. Authors have explained retail managers had adopted branding philosophies to drive consumer behavior to drive consumer behavior in their retail outlet. Authors compared retail environment with packaging, which can attract customers and drive

their purchase behavior. Similarly Waters (1997) recommended use of branding concepts by managers to benefit from link between design elements and branding. Link between design and branding has been also discussed by Levin (2005) from perspective of workplace design within an organization and business strategy. Study conducted by Levin (2005) explained how and why organisations should focus on design of their workplace to differentiate from their competitors.

The general stream of research - indicates that the overall logo is a central element in marketing (Franzak, 2008; Foroudi *et al.*, 2014) and communication (Kohli *et al.*, 2002; Pittard *et al.*, 2007). Logo can be used as an efficient management tool to orchestrate desired features. Furthermore, logo is used to communicate (Van Riel *et al.*, 2001) what the company is and what it stands for. It can make the task of formal corporate communications easier. Logo is a means to encapsulate the personality of a firm and its values (Ferrandi *et al.*, 2015; Van Riel *et al.*, 2001). Another stream of research states that logo serves as a cognitive ‘switch’ to recall an image to an audience (Johnston, 2016; Van den Bosch *et al.*, 2005) and may cut through clutter to gain attention. However, so far the literature has no extensive study of compound logos in relation to consumer evaluations of logos (Van der Lans *et al.*, 2009), possibly as they are caught up in a welter of definitional conundrums. Several academics have (Melewar and Karaosmanoglu, 2006; Melewar *et al.*, 2017) emphasized that corporate identity management and components such as logo and image should adopt a multi-disciplinary approach.

To develop identity, organizations are recruiting graphic designers to emphasize logo and visual identity. Logo as a main element of CVI can portray companies to specify modernity

(if needed) (Martinez, 2006). For many years researchers asserted corporate identity as visual phenomenon and positioned identity as visual and verbal messages of organizational characters that integrated communications.

Within the multi-disciplinary approach - there is awareness that identity refers to an organization's distinctive characteristics, which could be rooted in the behavior of an organization's employees. As such, the management of logo is of strategic importance. Logos are used as a tangible cue to link the internal and external organization. Building image via logo requires a name, typeface (Henderson *et al.*, 2004), color (Tavassoli, 2001), and design (Alessandri, 2001). Building on the preceding review of logo from a multi-disciplinary approach (design, marketing, organization, and integrated-communication), definitions of the research constructs are depicted in Table 1, which also illustrates the potential for contextual factors to influence the way(s) in which corporate logo are conceptualized, built, and maintained.

“INSERT TABLE 1 HERE”

Research Method

This research uses a qualitative approach (interview and focus group) in order to obtain insights into issues and explore factors that influence corporate logo, and whether or not a corporate logo can satisfactorily communicate a company's identity via image and reputation. Qualitative methods are recommended for use in the field of corporate logo as a main element of corporate identity, as they are more appropriate for theory generation than theory testing (Balmer, 2001). Admittedly, the results may be too much theory and little managerial

relevance. However, in addition to interviews, focus groups were also used for the following reasons: (1) “people are a valuable source of information”, (2) “people can report on and about themselves, and they are articulate enough to verbalize their thoughts, feelings, and behaviors”, (3) “the facilitator who ‘focuses’ the interview can help people retrieve forgotten information” (4) “the dynamics in the group can be used to generate genuine information, rather than the “group think phenomenon”, (5) “interviewing a group is better than interviewing an individual” (Byers and Wilcox, 1991, p.65). Using a combination of personal interviews with focus group increased the richness of data in hand. Although two methods of qualitative research are considerably different from each other, combining the two can be used as a method complementary to a survey while using mix methods. While personal interviews provide information and insights into personal experiences of respondents, interactions between respondents of focus groups highlight social beliefs, practices and perceptions of a social group. To improve the validity, reliability, eradicate bias and increase the study’s truthfulness, this study employed triangulation method (Creswell and Miller, 2000).

To identify appropriate interview respondents, we contacted reputable UK based communication and design consultancy agencies. We communicated to the top 15 consultancies and identified appropriate people to contact regarding the research topic. Of 15 potential interviewees, all replied either by mail or by email; however, eight could not participate because of tight schedules. Consequently, 7 in-depth personal interviews were conducted face-to-face. Of these interviewees, one was a chairman, two held positions of general managing director, three held general design manager positions, and the last was a general manager of industrial design. An interview time approximated 90 minutes. All were

recorded and transcribed verbatim.

In addition to interviews, 4 focus groups were conducted with a total of 24 people (17 men and 7 women) to encourage a sufficient level of group interaction and discussion on corporate logo. Respondents' age ranged from 25 to 42 years, with a mean of 31 years. Participants were culturally diverse, which make the research more useful (Smithson, 2000). The data were collected using postgraduate students who discussed their perceptions, opinions, beliefs and attitudes toward logos and their relationship to company image and company reputation. A conducive comfortable environment was provided (Malhotra and Birks, 2000). The aim of the interviews was to understand employees and consumers' perceptions and experience towards corporate logo, the factors that influence the same and its influence upon image and reputation. In addition, the interviewees and focus group were based on the relationships between corporate logo and elements, identified in the literature (corporate name, design, typeface and color). Furthermore, the main perceived impacts of corporate logo (attitudes towards advertisements, recognizability, and familiarity, corporate image, and corporate reputation) were also explored.

Analysis

To analyze the data, and improve the validity and reliability of the study in order to evaluate the findings, triangulation was utilized in two stages (Creswell and Miller, 2000). In the first stage, we built codes through creation of a shared understanding of logo and its dimensions, antecedents to corporate logo and the corporate image concept. Furthermore, we determined the codes by addressing the research questions, problem areas, and/or key variables (Palmer and Gallagher, 2007). In the second stage, in order to produce a refined and complete

synthesis and interpretation of the material collected, QSR NVivo software Version 8 was appropriate for data administration and to achieve results. The software was useful for mapping out diagrammatically and assisted researchers to view the whole text, thereby enabling the inter-relationships of codes to be seen at a glance. Furthermore, it was useful for data storage and retrieval. The data were checked concerning the content of exacting nodes, which could affect the inter-relationships of the thematic ideas, reviewing the nodes (themes) for consistency, and proceeding through the qualitative data analysis. .

Findings

Based on the research objective and question, the findings generally support those from previous studies with several notable differences, as discussed next. Figure illustrates the framework developed from the interviews.

< Insert Figure Here >

Many dimensions of logo were found. Corporate logo is a key element of identity. The textual analysis of interviewee data reveal the focus on what the company stands for, communication and the distinctiveness of the logo, which influence perceptions. The following comments illustrate this assessment:

“[A] logo is an identity element, so it is an identifier which means it [can] be consistently applied as the link between the user and customer actually ... [A] logo can contribute to [the] creation of the identity ... [A] logo is [the] identity of a company and all employees should support it”.

The findings are consistent with previous research in corporate branding and identity (Melewar et al., 2017; Melewar and Akel, 2005; Van den Bosch *et al.*, 2006; etc.). A major

theme of logo concerns personality. Interviewees stated that logo should communicate a reliable message that enhances company personality. A design strategy manager reflects this idea:

“I think [a] corporate logo can communicate everything about [a] company. Over time, it becomes [a] short form of [the] organization. When it is new it can catch some elements of a brand, personality and positioning”. (AD)

Participants referred to a logo as the identity of a company, which needs to be fashionable and modern to provide and ensure positive and reliable communications.

“A particular way of framing words or letters in unique forms to convey the identity of [an] organization or whatever it is”, and also, “Logo characteristics [are the] identity ... identity establishes [what] the moment is ... Everybody walk[s] differently, what’s in your face, the company[s] say ‘this is me’ through the TV or net or whatever. It is sometimes settled by that as [the] identity of the company, something which can represent the character and you would identify I think company identity is like that. You’ve got the look [or] distinguishing characteristics of that organization and those distinguishing characteristics can be confusing for people”.

One managing director said:

“You can look at companies like Coca Cola or BMW, whether they have [changed] their identity numerous times over the years; in fact we don’t know if they changed their identity because they [have] got strong visual cues [that] just evolve over time. I think, every one think[s] if they change [their] logo, [it] is going to change their brand and [so] is misguided”.

One interviewee from a corporate identity consultancy stressed that consistency is linked to corporate logo “as a part of company and brand”. “It should be consistent and if is not, customers may suspect the product or quality of the company”.

Memorability is an experiential need found in the interviews. Comments about the memorability and familiarity of logo were seen as indicators. Conceptually, the term

‘memorability’ implies uniqueness and familiarity to customers. For instance, experts discussed it as follows:

“A logo must be: trustworthy like eBay, memorable like Sanyo (a logo is the only element that has to work on its own); and read like it sounds, e.g. the VandA; different in the marketplace, such as Apple, and effective across the board, [including] media; usable like mobile phone services, SMS national, SMS international, SMS to email to market”.

A logo reminds consumers of the brand or corporate name. From the participants’ comments, it is obvious that a corporate logo can exhibit a brand; and creating a well-established logo that is distinctive is critical in creating a brand that provides the perfect image. When discussing the aspect of logo, participants put an emphasis on its relation to brand

“[A] logotype like Coca Cola actually forms [an] identity within the brand”... [A] branding company helped us to design a logo. If it is expensive, for example, in our site, we still use our old logos because of the cost and not lack of desire; [the] logo will change and be [the] same everywhere [in an easier] economic climate. We try to deliver [a] good experience. We use one logo internally and externally. When the new brand came out, some people don’t like it or do like it. It should be consistent; it should be recognizable as ‘X’, [a] good experience”.

Visibility is an extra role within the context of the corporate logo, used to communicate an organization externally. The following comments from focus group participants address the importance of visibility.

“A logo is a symbol of a company and should be visible and reflect transparency, consistency, authenticity and [be] distinctive. If the logo used is not consistent in all visual aspect[s] of the company, [the] customer might suspect the product or quality of the company ... some logos are not very important and not visible, that’s why the name can communicate to the target audience”.

Managers, employees, and consumers’ perception towards corporate name - The main element of the corporate logo that predicts, fosters or weakens the same during consumption

is the corporate name. The name, is the most identifiable element of corporate identity (Bresciani and Del Ponte, 2017; Poon and Fatt, 1997), and can build up a firm's acceptance and global recognition by helping shape consumer expectations of the corporate image (Gray and Balmer, 1998).

The research findings are consistent with those from the earlier literature (Foroudi *et al.*, 2014; Rowden, 2000, 1999; Topalian, 1984) who asserted that the better the company's name, the better the company's logo. A respondent in the interviews states:

“...look at Royal Mail, they changed their name to Consignia. What is Consignia. What does Consignia suggest [to] you? Nothing and nothing, Royal Mail changed the name to Consignia and they had to [go] back to Royal Mail.”

Comments made by the interviewees also emphasized that a recognizable, simple, and short name can lead to a high quality logo. This can be illustrated in the description provided by one interviewee:

“Often the name can help the company to be more recognizable”, “the name helps [the] logo to be more recognizable and recall the company and the product”, “[the] name of a company should be simple, straightforward, and recognizable to associate well with [the] logo of a company”.

An interviewee stated

“the name is the big task for the creative director. If you say BA, it is British and is an airline and it is descriptive; if you don't know what it does, you are living on [a] different planet” ... “You can see [the] name and logo together at first and I think the design cannot communicate without a name”.

In summary, these findings were supported by other researchers (Bresciani and Del Ponte, 2017; Foroudi *et al.*, 2014; 2017; Henderson *et al.*, 2003; Kohli *et al.*, 2002; Poon and Fatt, 1997) who claimed that the corporate name has a direct relationship to logo.

Managers, employees, and consumers' perception towards typeface - The second dimension distinguishing corporate logo is typeface. It is a key communication objective (Henderson *et al.*, 2004) expressed through visual identity or corporate logo (Foroudi *et al.*, 2014; Henderson *et al.*, 2004). The corporate typeface is the core of an organization (Baker and Balmer, 1997; Van den Bosch *et al.*, 2005; Xu *et al.*, 2017); to present the physical facet. Rowden (2000) suggests that typeface is the voice of character and “the best typography has grace and certain invisibility” (p.185). According to research on aesthetics, there is a connection between typeface characteristics and the influence of upon consumer responses (Childers and Jass, 2002). Typeface design can rely on an understanding of a particular cultural heritage, which can be lost in other cultures (Van Riel *et al.*, 2001). Typeface has been defined by authors (Childers and Jass, 2002; Henderson *et al.*, 2004; McCarthy and Mothersbaugh, 2002; Tantillo *et al.*, 1995) as the visual perceptual property of a company, which is the art, or skill of designing communication by means of the printed word.

Both academics and practitioners indicate that the typeface design influences perceptions of advertised brands, memorability, and readability (Childers and Jass, 2002; Henderson *et al.*, 2004; Xu *et al.*, 2017). According to Mollerup (1999), a typeface may refer to a certain trade to a company or product. If this reference only exists because of agreement or habit, then the typeface is arbitrary (p.109).

Managers should select typefaces that support strategically valued impressions. A well-chosen typeface marks a company's identity by supporting other elements of corporate visual identity systems. Typefaces can increase the likelihood of achieving greater visibility (Melewar and Saunders, 2000).

Henderson *et al.* (2004) emphasize the value of the typeface expressed through the corporate logo, which is also espoused by managers. This is important because organizations need to create an important strategic impression in the marketplace (Somerick, 2000; Tantillo *et al.*, 1995). Identifiable typefaces increase the likelihood of achieving greater feasibility and visibility (Melewar and Saunders, 2000) and lead to a positive image in the marketplace. As mentioned by an interviewee,

“a distinctive typeface or a few pencil lines can communicate immediately no matter what it is, what size it is or how far away the consumer is, all this must be of major concern to the designer.”

“Today, [with] the number of fonts you can get on the Internet, I have more fonts [than] I ever remember using when I was in advertising, but all are available for anybody, so take those fonts and say ‘Ok, which is us or which certainly isn’t us’. I [look at the] list of fonts and say ‘We are not there, we are not there and we are not there’, and then, you know I’m maybe chatting with the designer and say ‘Why we are not there, why are you there?’ ...”.

Managers, employees, and consumers’ perception towards color - Nowadays, companies realize the value and power of a logo and its color to classify their products or services, and differentiate themselves from other companies or products as well as communicate information about their quality, value and reliability. Consistent with the definitions by Bellizzi and Hite (1992), among others, color is defined as a medium of communication and is an integral element of corporate and marketing communications, which induces emotions and moods, impacts on consumers’ perceptions and behavior, and helps organizations

position or differentiate themselves from competitors (Aslam, 2006; Foroudi *et al.*, 2014; Tavassoli, 2001).

Research on corporate strategy states that color as a corporate promotional element applied across business units over extended periods (Aaby and McGann, 1989) helps reflect a company's value, the values of mission statement, strategy and company characteristics (Baker and Balmer, 1997; Ridgway and Myers, 2014) to managers, employees, and consumers'. Companies use appropriate colors to send signals to their audiences and to support a company's image by aiding visual recognition to create advantage (Balmer and Gray, 2000; Hafeez *et al.*, 2016). Colors are a vital element of a corporation and have a powerful application in marketing communications. The physical appearance of a brand is communicated through the corporate logo and its color. Color helps the firm to create a position or brand differentiation in the market from its competitors and environment. It also has an influential effect and provokes reactions based on instincts and associations that can sustain corporate identities (Madden *et al.*, 2000) and customer perceptions. Color can attract consumers' attention toward the corporate logo.

The focus group members (representing customers) discussed more practical issues. For example, one focus group member commented that:

“... some colors define different meanings which relate to a company's function” and “...even without the experiences; I can see the strength of logo and the meaningfulness of [the] logo. As [a] human being I can say that when you look at a logo, when [you] dislike it, [the] color doesn't match the context of the work of the company, it turns me off, I wouldn't see the logo [as] the mission of the company, I can say the logo is not presenting the mission and puts me off”.

Managers, employees, and consumers' perception towards design - The last dimension of differentiating the companies' corporate logo from their competitors is logo design. Logo design is becoming increasingly significant as a means of differentiation because today's customers have changed and become savvy; and, in today's economies, only organizations that are able to differentiate themselves from their competitors will succeed (Sundar and Noseworthy, 2014; Van Riel *et al.*, 2001). The design of a corporate logo is a clue used by the customer to evaluate their perception (Machado *et al.*, 2015). Design is a language that communicates with stakeholders. Therefore, it is critical that marketing managers and researchers understand the influence of the design on the audience (Van der Lans *et al.*, 2009). A company attempts to communicate about its firm when designing an organizational logo. According to Clow and Baack (2010), the logo design needs to be compatible with the corporation's name. Those companies that use logotypes as the only sign of the company have a lot of requirements for the design of the logo. Design is defined as a creative process that conveys a message or creates effective communication for companies (Andriopoulos and Gotsi, 2001).

Design can serve as an integral part of supporting the corporate logo, even though it may not act as a primary factor (Foroudi *et al.*, 2014; Henderson and Cote, 1998). Effectiveness and usability are important in logo creation. Previous research paid attention to design as a means of differentiation to distinguish companies from their competitors (Van Riel *et al.*, 2001). Similarly, in the current study, interviewees commented on some aspects of the typeface, for example, "ideally, design and typeface should together present the same impression and, if the elements used in a logo are not coherent, people will see it separately as a contradiction between [the] design and words"; "You've got to look at the logo and say, 'Does it in any

sense reflect the company's personality?"; "When it comes to designing a logo, it's tricky to be distinct. When I have to make a logo that people like, I am seriously out of ideas as to how [to] comprehend the terms, where we can use the company name, its services or something else related to it"; "[I] see the name and logo together at first, after that, if the logo can communicate to me I think the design cannot communicate without the name"; and "The problem is that a corporate logo needs a careful design to be able to communicate the goals of company and all the philosophy of the company".

The distinctiveness of the design was a very influential factor that affected people's judgment, as the following interviewee highlighted:

"Designing a logo is related to people's judgment, [and whether] they like it or not. Does it convey any meaning, does it present the uniqueness, does it represent any value, does it transmit any messages as well as identifying that company or that organization?"

Consequences of the corporate logo - The literature suggests that logo can lead to several outcomes. A favorable corporate logo has been found to lead to positive outcomes, such as favorable attitudes towards advertisements, recognizability, familiarity, and underpin corporate image and reputation.

Managers, employees, and consumers' perception towards attitude towards advertisements - Consumer responses to advertisements have been of increasing interest to both academics and practitioners. Consumers rely on their attitudes toward advertisements when forming attitudes toward the brand/company. Furthermore, consumers with prior company/brand familiarity are more likely to draw on their existing company/brand knowledge, which influences their attitude toward specific advertisements or reinforces

attitudes toward the company/brand (Campbell and Keller, 2003). Attitude toward an advertisement can be thought of as consumers' general liking or disliking.

Previous studies of cue usage by consumers have found that the consumers have great difficulty in articulating what in particular makes advertising distinctive, in terms of specific elements, such as color and design. Likewise, the findings of the current study illustrate that advertising includes aesthetic cues, such as logo, graphics, typeface, and color. Some reflections on the advertising and logo are in the following quotes:

“The whole advertisement is [the] logo. [The] logo identifies the name of the advertiser and the content can communicate any of a million messages...” and “...in some cases the unique advertising might [be] those using the logo such as sponsorship of Formula One. In that case it is a very straightforward kind of reminder of the business. On the other hand, it can play a small role in an advertising campaign. It all depends on what do you want to achieve [with] the advertising and obviously the context [of] what you want do”.

The corporate logo and advertising are tangible and important to customers and offer symbolic representations of an organization. Corporate logo and advertising are often used to emphasize information and attract attention. The corporate logo is used as an extrinsic cue by customers to predict and judge the quality of a product prior to consumption.

Managers, employees, and consumers' perception towards recognizability - The recognizability of a product or service is extremely important to today's businesses to attract maximum attention and situate the company in the customers' mind for a long time. Therefore, many marketing scholars emphasize the importance of the relationship between corporate logo and product and service recognizability to sustain competitive advantage in today's competitive global market (Hatch and Schultz, 2001; Van Riel *et al.*, 2001). A high

quality corporate logo was reported in the participants' comments as a contributing factor towards a favorable corporate image (Gupta et al., 2016). For instance, "it is very significant to think about your firm's brand. Think of famous brands such as Apple – the power of well-known brands are such that their logos alone are immediately recognizable. Your brand should show the logo is simple, reflects your company's values and [is] recognizable".

"An effective logo provides an easily recognizable identity for your business or organization. It not only communicates who you are but what you are. Therefore, every business or organization contemplating adopting a logo should know the criteria that make for an effective logo"... "Our old logo created a corporate identity that gives the company, product or service a recognizable face".

This finding is consistent with Bhattacharya and Sen (2003), who assert that the better a company's logo, the higher the recognizability of its product or services. Companies try to build a relationship with their customers. Customers often tend to make buying decisions based on the brand/corporate logo or name rather than just for the product itself. Companies employ logos to maintain success in a marketplace (Gupta et al., 2016).

"Logo, packaging, color, country and the information on the packaging are very important for potential customers. That's why product recognizability is complex with information about the manufacturer or provider. The symbol/logo that represents the company is instantly recognizable. Customers buy a well-known product because they want to be associated with high quality and innovative technology and all recognize it from its name and logo... The symbol/logo that represents the company is instantly recognizable".

Managers, employees, and consumers' perception towards familiarity - Research on visual identity shows that this impacts upon company and product familiarity (Foroudi *et al.*, 2014; Melewar and Saunders, 1998). Furthermore, the direction of the interaction of product familiarity with a company depends on the logo (Melewar and Saunders, 1998). Similarly, the findings from the interviewees illustrate its impact on logo.

“We create a strong visual identity to inspire trust and familiarity in our product or service... when our company or any product or service is mentioned anywhere, our logo should convey it, and a part of that logo will be enough for our client to relate to our firm...” “...our logo encourages a positive personal reaction which includes a sense of trust and familiarity which helps our businesses succeeds against tough competition from other companies”.

Managers, employees, and consumers’ perception towards corporate image - Previous studies have given a lot of attention to the concept of the corporate image (Brown and Dacin, 1997) and the impact of the company’s logo on positive and desired attributes to evoke a more positive image of an organization (Schechter, 1993; Van Riel *et al.*, 2001). In fact, the findings of the qualitative study showed how a fit between logo and organizational image enhanced consumers’ perceptions of the organization, which, in turn, led to more positive evaluations of the group’s performance. These findings were consistent with prior research (Henderson and colleagues, 1998, 2003; Pittard *et al.*, 2007). This relationship has been highlighted by the focus group respondents and manager participants in the following comments:

“our company’s logo is an integral part of the corporate image of our business. Since the Internet is the emerging media in business, we realized our firm requires a design that can communicate with our customers in a clean, corporate and convenient way and project the purpose of the company”. “I think there is [a] more direct relationship between [the] corporate logo and corporate image than between corporate logo and corporate reputation. Corporate logo fully mediates the relationship between [the] corporate logo and reputation. When you see a logo you perceive the image first and then [it] reminds you of the reputation because the image is short term, [but] the reputation is built up, it takes time to build up and takes time to fade away, so image is more direct”.

In general, corporate image is the external reflection of a company’s internal identity; the logo can influence the perceptions of an organization’s customers and help customers to formulate a framework of expectations about the company’s product or services.

Managers, employees, and consumers' perception towards corporate reputation -

Anticipation of the corporate reputation is built up by image through logo. The importance of corporate reputation is particularly evident when the customers trust the company and its product. One of the interviewees illustrated the importance of corporate reputation:

“I think certainly these days the reputation is built from trust [which] is a very high element, but the critical element of reputation is delivering to [meet] the consumers' expectations. Take EasyJet, most designers think EasyJet is [a] rubbish design, they look and say [‘It’s] big, orange and looks very ugly’, but it is a very successful business, the reason is the element of the reputation that is delivering what exactly the customer expects, no less no more. It is managing its expectations in terms of reputation”.

As such, the company's logo impacts on positive and desired attributes and can add value to the reputation of an organization. It has been argued that a well-orchestrated corporate image is deemed to be a major contribution to creating corporate reputation. One participant explained:

“[The] Logo has an influence and effect on [a] company's reputation and image not only when it is designed. But over time, there are many things it also may affect. Logo always has a role. Particularly when people who see the organization for the first time, I think [the first] time is very important and exposure is a very important component here. The more people know about the company, the less they see the logo. Many things affect the reputation of the company”.

Discussion and Conclusions

The goal of this research is to investigate the role of the different dimensions (typeface, corporate name, color, and design) in the corporate logo construct and how this involves factors that are most likely to have a significant influence on the corporate logo and its impact on corporate image and corporate reputation from the consumers' perspective. The most significant finding of the current study was to provide a better understanding of the

following research questions: (RQ1) *What are the factors that influence corporate logo favorability?* and (RQ2) *What are the main influences of corporate logo favorability on corporate image and corporate reputation?* As a qualitative exploratory study, this study provides rich data on the phenomenon to develop the relationship between the antecedents and consequences of corporate logo.

Every respondent had a unique perception of corporate logo and the majority of the respondents claimed that corporate logo as significant phenomenon, affects corporate image and reputation, and, as a consequence, the interest in corporate logos and corporate image has increased rapidly (Balmer and Gray, 2000; Dowling, 1994; Fombrun and Van Riel, 2004; Van den Bosch *et al.*, 2005). We believe that this study provides a practical starting point for general and senior company management who seek to develop a favorable corporate logo. Furthermore, the results of this study help companies to conduct research that aims to find out which specific components of corporate logo managers, employees, and consumers' find most imperative. As such, it appears that specific implications for general managers and graphic designers include that they should strive to design or redesign a favorable logo of a business in their efforts to attain favorable business. Implications specific for this context show the necessity of establishing and maintaining a favorable corporate logo.

A further conclusion can be drawn from this research with regard to the differences between the mindsets of designers and general managers (Walker, 1990). Walker (1990) states that designers and managers belong to "two different tribes" and are characterized by different backgrounds and types of education with different outlooks (p.146). For instance, managers are more inclined to emphasize words while designers emphasize visuals. Designers are more

inclined to experiment whereas managers tend more to think in economic and financial terms. The incorporation of designers' and managers' skills and attitudes holds great potential for an organization. This study provides general managers with insights into the implications of the corporate logo. Managers and designers need to communicate in a common language from a similar standpoint (Henderson *et al.*, 2003; Foroudi *et al.*, 2014; Kohli *et al.*, 2002). In the organizations, the general design manager and a general organizational are responsible for facilitating communication and the flow of information between managers and designers. Furthermore, they both need to support the designers' ideas as well as encourage the competitive strategies and full incorporation of the design philosophy in the organization. General management needs to understand the process of design so as to communicate with designers by using a common language with a similar point of view (Henderson *et al.*, 2003; Kohli *et al.*, 2002). It is hoped that the findings of this study will help general managers and general design managers to collaborate with designers in a mutual understanding of the concept to enrich the market.

By bridging the gap between academic and professionals, managing a favorable corporate logo can be seen as an integrated approach to express the company's communication skills internally and externally. By establishing that the corporate logo is the main tangible asset in the expression of the company and is used as the 'glue' in communication (Van den Bosch *et al.*, 2006), which influences a favorable company image and reputation, this research aims to be helpful to general managers and communication professionals alike. The majority of the participants have mentioned that corporate logo supports the company's communication both internally and externally and can create a sense of attachment for its consumers and employees and shape what consumers and employees associate with the company. The

respondents believed that the creation of a favorable corporate logo is very costly and challenging for an organization (Henderson and Cote, 1998), and general managers make every effort to create one which is favorable, reliably communicating the corporate identity to the market (Gray and Balmer, 1998; Hatch and Schultz, 2001; Van den Bosch *et al.*, 2005; Van Riel *et al.*, 2001). Thus, the findings of this study are of the utmost importance to general managers; they play a significant role in the development of an organization through physical artifacts.

Managerial Implications

For managers, assessing the corporate logo can be valuable in the attempt to identify a company's weaknesses, as a weak corporate logo may be an indication of corporate malaise (Baker and Balmer, 1997). This necessity emphasizes that a favorable corporate logo is part of an integrated approach to repositioning an organization (Van den Bosch *et al.*, 2005). While the role of general managers in engendering a favorable corporate logo is important, it appears that the nature of dynamics also plays a very important role in determining the favorable image and reputation of a business. Using the findings of the current research, marketing decision-makers and general managerial implications can present an inclusive picture of the whole situation in which a favorable corporate logo could be constructed within a company to achieve a favorable image of the organization in the consumer's mind.

Theoretical Implications

This research contributes to the extant theory about corporate logo, corporate image, and corporate reputation relationships in three ways. (1) The main contribution of the current study is to extend knowledge on corporate logo by examining the core elements of logos and

their evaluation by consumers and cross-functional managers including perceptions toward corporate logo from managers, employees, and consumers. In doing so, a new framework of corporate logo has been developed (Henderson and Cote, 1998; Foroudi *et al.*, 2014; Pittard *et al.*, 2007; Van der Lans *et al.*, 2009). (2) The second contribution relates the detailed responses, which reveal that the organizations approach corporate logo and corporate identity concept more from a communications point of view. The result is consistent with the several researchers (Balmer and Gray, 2000; Van den Bosch *et al.*, 2005; Dowling, 1994; Fombrun and Van Riel, 2004; Olins, 1989; Van der Lans *et al.*, 2009) who have suggested that corporate logos are related to corporate image and influence on internal and external organizations' communication, though, they have rarely examined this relationship. This study explicitly explored this relationship. (3) The third contribution conveys that during the course of the present study, several authors (Clow and Baack, 2010; Muller *et al.*, 2011, Van der Lans *et al.*, 2009) investigated logos but not in relation to the corporate image. However, the current research traces the relationship between the construct of a corporate logo, the factors that influence the favorability of this logo (its antecedents) and its consequences.

Consequently, the study has attempted to address the research gaps and respond to previous calls for investigations from the perspective of marketers (Henderson and Cote, 1998; Pittard *et al.*, 2007; Van den Bosch *et al.*, 2005; Van der Lans *et al.*, 2009). This research is one of the first empirical studies via a synthesis of the corporate logo, corporate image, corporate reputation, corporate identity, design and the literature on corporate visual identity to describe the corporate logo in a more holistic manner, contributing at the same time to the literature on logos, corporate visual identity, corporate identity and design.

Future Research Avenues

There are several areas in need of further research. Perhaps the most important relates to an increase in the number of interviews and focus groups included in the study; however, we found that when new cases were added, little new information was revealed, indicating saturation (Eisenhardt, 1989). As this study employed exploratory research, replicated studies are now needed in order to gain greater generalizability and validity for the examined relationships. Although the results of this study provide support for a relationship among corporate logo, corporate image, and corporate reputation it only involved managers, consultants, and academics in the United Kingdom. However, we argue that the findings revealed in this research are not specific, and have value for business managers conducting business across industries. Also, regarding the differences between the mindsets of designers and general managers (Walker, 1990), conducting interviews with designers and comparing the results with general managers might be another worthwhile study, which could provide further insights into the topic. Finally, this study, which focuses on favorable corporate logo and its antecedents and its relation to corporate image and corporate reputation, opens numerous possible routes for future research. This study provides the foundation to extend the current body of knowledge in the literature on the corporate logo, corporate visual identity and design.

REFERENCES

- Andriopoulos, C. and Gotsi, M. (2001) Living' the corporate identity: Case Studies from the creative industry, *Corporate Reputation Review*, 4(2), 144-154.
- Aslam, M. (2006) Are You Selling the Right Color? A Cross-cultural Review of Color as a Marketing Cue, *Journal of Marketing Communications*, 12(1), 15-30.
- Baker, M. J., and Balmer, J. M. T. (1997) Visual identity: trappings or substance?, *European Journal of Marketing*, 31(5), 366-382.
- Balmer, J. M. T. (1995) Corporate branding and connoisseurship, *Journal of General Management*, 21(1), 22-46.
- Balmer, J. M. T. (2001) Corporate identity, corporate branding and corporate marketing seeing through the fog, *European Journal of Marketing*, 35(3/4), 248-291.
- Balmer, J. M. T. (2008) Identity based views of the corporation: Insights from corporate identity, organizational identity, social identity, visual identity, corporate brand identity and corporate image, *European Journal of Marketing*, 42(9/10), 879-906.
- Balmer, J. M. T. and Gray, E. R. (2000) Corporate identity and corporate communications: creating a competitive advantage, *Industrial and Commercial Training*, 32(7), 256-262.
- Bellizzi, J. A. and Hite, R. E. (1992) Environment color, consumer feelings, and purchase likelihood, *Psychology and Marketing*, 9(5), 347-363.
- Bhattacharya, C. B. and Sen, S. (2003) Consumer-Company Identification: A Framework for Understanding Consumers, Relationships with Companies, *Journal of Marketing*, 67(2), 76-88.
- Bresciani, S., and Del Ponte, P. (2017) New brand logo design: customers' preference for brand name and icon. *Journal of Brand Management*, 1-16.
- Brown, T. J. and Dacin, P. A. (1997) The company and the product: corporate associations and consumer product responses, *Journal of Marketing*, 61(1), 68-84.
- Byers, P. Y., and Wilcox, J. R. (1991) Focus groups: A qualitative opportunity for researchers, *Journal of Business Communication*, 28(1), 63-78.
- Campbell, M. C. and Keller, K. L. (2003) Brand Familiarity and Advertising Repetition Effects, *Journal of Consumer Research*, 30(2), 292-304.

- Childers, T. L. and Jass, J. (2002) All dressed up with something to say: Effects of typeface semantic associations on brand perception and consumer memory, *Journal of Consumer Psychology*, 12(2), 93-106.
- Clow, K. and Baack, D. (2010) *Integrated Advertising, Promotion, and Marketing Communications*, Pearson Education, New Jersey.
- Cole, G. (2015). Executive summary of: Brand logo design: Examining consumer response to naturalness. *Journal of Product and Brand Management*, 24.
- Creswell, J. W. and Miller, D. L. (2000). Determining validity in qualitative inquiry *Theory into Practice*, 39(3), 124-131.
- Dowling, G. R. (1994) *Corporate Reputations: Strategies for Developing the Corporate Brand*, Kogan Page, London.
- Eisenhardt, K. M. (1989) Building theories from case study research. *Academy of Management. The Academy of Management Review*, 14(4), 532–550.
- Ferrandi, J. M., Valette-Florence, P., and Fine-Falcy, S. (2015) Aaker's brand personality scale in a French context: a replication and a preliminary test of its validity. In *Proceedings of the 2000 Academy of Marketing Science (AMS) Annual Conference* (7-13). Springer International Publishing.
- Fombrun, C. J. and Van Riel, C. B. M. (2004) *Fame and fortune: how successful companies build winning reputation*, Financial Times Prentice Hall, New Jersey.
- Foroudi, P., Dinnie, K., Kitchen, P. J., Melewar, TC., and Foroudi, M. M. (2017) IMC antecedents and the consequences of planned brand identity in higher education. *European Journal of Marketing*, 51(3), 528-550.
- Foroudi, P., Gupta, S., Kitchen, P., Foroudi, M.M. and Nguyen, B. (2016) A framework of place branding, place image, and place reputation: Antecedents and moderators. *Qualitative Market Research: An International Journal*, 19(2), 241-264.
- Foroudi, P., Hafeez, K., and Foroudi, M. M. (2017) Evaluating the impact of corporate logos towards corporate reputation: a case of Persia and Mexico. *Qualitative Market Research: An International Journal*, 20(2), 158-180.
- Foroudi, P., Jin, Z., Gupta, S., Melewar, T. C., and Foroudi, M. M. (2016) Influence of innovation capability and customer experience on reputation and loyalty. *Journal of Business Research*, 69(11), 4882-4889.

- Foroudi, P., Melewar, T. C., and Gupta, S. (2017) Corporate logo: history, definition, and components. *International Studies of Management and Organization*, 47(2), 176-196.
- Foroudi, P., Melewar, T.C., and Gupta, S. (2014) Linking corporate logo, corporate image, and reputation: An examination of consumer perceptions in the financial setting, *Journal of Business Research*, 67(11), 2269-2281.
- Gray, E. R. and Balmer, J. M. T. (1998) Managing corporate image and corporate reputation, *Long Range Planning*, 31(5), 695-702.
- Gupta, S., Malhotra, N. K., Czinkota, M., and Foroudi, P. (2016) Marketing innovation: A consequence of competitiveness. *Journal of Business Research*, 69(12), 5671-5681.
- Gupta, S., Malhotra, N. K., Czinkota, M., and Foroudi, P. (2016) The local brand representative in reseller networks. *Journal of Business Research*, 69(12), 5712-5723.
- Hafeez, K., Foroudi, P., Dinnie, K., Nguyen, B., and Parahoo, S. K. (2016) The role of place branding and image in the development of sectoral clusters: The case of Dubai. *Journal of Brand Management*, 23(4), 383-402.
- Hagtvedt, H. (2011) The Impact of Incomplete Typeface Logos on Perceptions of the Firm, *Journal of Marketing*, 75(July), 86-93.
- Harris, H. and DeChernatony, L. (2001) Corporate branding and corporate brand performance, *European Journal of Marketing*, 35(3/4), 441-456.
- Hatch, M. J. and Schultz, M. (2001) Are the strategic stars aligned for your corporate brand, *Harvard Business Review*, 69(February), 128-34.
- Henderson, P. W. and Cote, J. A. (1998) Guidelines for selecting or modifying logos, *Journal of Marketing*, 62(2), 14-30.
- Henderson, P. W., Cote, J. A., Meng, L. S., and Schmitt, B. (2003) Building strong brands in Asia: selecting the visual components of image to maximize brand strength, *International Journal of Research in Marketing*, 20(4), 297-313.
- Henderson, P. W., Giese, J., and Cote, J. A. (2004) Impression Management Using Typeface Design, *Journal of Marketing*, 68(4), 60-83.
- Japutra, A., Keni, K., and Nguyen, B. (2015) The Impact of Brand Logo Identification and Brand Logo Benefit on Indonesian Consumers' Relationship Quality, *Asia-Pacific Journal of Business Administration*, 7(3), 237-252.
- Japutra, A., Keni, K., and Nguyen, B. (2016) What's in a University Logo? Building Commitment in Higher Education Services, *Journal of Brand Management*, 23, 137-152.

- Johnston, M. (2016) Brand, image and reality: A guide for small and medium-sized businesses. *The Marketing Review*, 16(2), 149-182.
- Karaosmanoglu, E., Bas, A. B. E., and Zhang, J. K. (2011) The role of other customer effect in corporate marketing Its impact on corporate image and consumer-company identification, *European Journal of Marketing*, 45,(9/10), 1416-1445.
- Kohli, C., Suri, R., and Thakor, M. (2002) Creating effective logos: insights from theory and practice, *Business Horizons*, 45(3), 58-64.
- Levin, A. C. (2005) Changing the role of workplace design within the business organisation: A model for linking workplace design solutions to business strategies. *Journal of Facilities Management*, 3(4), 299-311.
- Machado, J. C., de Carvalho, L. V., Torres, A., and Costa, P. (2015) Brand logo design: examining consumer response to naturalness. *Journal of Product & Brand Management*, 24(1), 78-87.
- Madden, T. J., Hewett, K., and Roth, M. S. (2000) Managing images in different cultures: a cross-national study of color meanings and preferences, *Journal of International Marketing*, 8(4), 90-107.
- Malhotra, N. and Birks, D. (2000) *Marketing Research: An Applied Approach*, Prentice-Hall, London.
- McCarthy, M. S. and Mothersbaugh, D. L. (2002) Effects of Typographic Factors in Advertising-Based Persuasion: A General Model and Initial Empirical Tests, *Psychology and Marketing*, 19(July/August), 663-91.
- Melewar, T. C. (2003) Determinants of the Corporate Identity Construct: A Review of Literature, *Journal of Marketing Communications*, 9(3), 195-220.
- Melewar, T. C. and Akel, S. (2005) Corporate Identity in the Higher Education Sector: A Case Study, *Corporate Communications: An International Journal*, 10(1), 41-27.
- Melewar, T. C. and Karaosmanoglu, E. (2006) Seven dimensions of corporate identity: a categorization from the practitioners' perspectives, *European Journal of Marketing*, 40(7/8), 846-869.
- Melewar, T. C. and Saunders, J. (1998) Global corporate visual identity systems: Standardization, control and benefits, *International Marketing Review*, 15(4), 291-308.
- Melewar, T. C. and Saunders, J. (2000) Global corporate visual identity systems: using an extended marketing mix, *European Journal of Marketing*, 34(5), 538-50.

- Melewar, T. C., Foroudi, P., Gupta, S., and Foroudi, M. M. (2017). Integrating identity, strategy and communications for trust, loyalty and commitment. *European Journal of Marketing*, 51(3), 572-604.
- Mollerup, P. (1999) *Marks of Excellence, History and Taxonomy of Trademarks*, Phaidon Press, London.
- Müller, B., Kocher, B., and Crettaz, A. (2013) The effects of visual rejuvenation through brand logos. *Journal of Business Research*, 66(1), 82-88.
- Olins, W. (1989) *Corporate entity: Making Business Strategy Visible through Design*, Thames and Hudson, London.
- Omar, M. and Williams, R. L. J. R. (2006) Managing and Maintaining Corporate Reputation and Brand Identity, HAIER Co-operation group Logo, *Journal of Brand Management*, 13(4/5), 268-275.
- Palmer, A. and Gallagher, D. (2007) Religiosity, relationships and consumption: a study of church going in Ireland, *Consumptions, Markets and Culture*, 10(1), 31-50.
- Pittard, N., Ewing, M., and Jevons, C. (2007) Aesthetic theory and logo design: Examining consumer response to proportion across cultures, *International Marketing Review*, 24(4), 457-473.
- Poon, J. and Fatt, T. (1997) Communicating a winning image, *Industrial and Commercial Trading*, 29(5), 158-165.
- Ridgway, J., and Myers, B. (2014) A study on brand personality: consumers' perceptions of colours used in fashion brand logos. *International Journal of Fashion Design, Technology and Education*, 7, 50-57.
- Rowden, M. (2000) *The Art of Identity: Creating and Managing a Successful Corporate Identity*, Gower Publishing, UK.
- Schechter, A. H. (1993) Measuring the value of corporate and brand logos, *Design Management Journal*, 4(Winter), 3-39.
- Schmitt, B. H. and Simonson, A. (1997) *Marketing Aesthetics*, The Free Press, NY.
- Simoes, C., Dibb, S., and Fisk, R. (2005) Managing corporate identity: An internal perspective, *Journal of the Academy of Marketing Science*, 33(2), 153-168.
- Somerick, N. M. (2000) Practical Strategies for Avoiding Problems in Graphic Communication, *Public Relations Quarterly*, 45(3), 32-34.

- Stuart, H. and Muzellec, L. (2004) Corporate Makeovers: Can a Hyena be rebranded?, *Journal Of Brand Management*, 11(6), 472-484.
- Sundar, A., and Noseworthy, T. J. (2014) Place the Logo High or Low? Using Conceptual Metaphors of Power in Packaging Design. *Journal of Marketing*, 78, 138-151.
- Tantillo, J., Janet, D., and Richard E. M. (1995) Quantifying Perceived Differences in Type Styles: An Exploratory Study, *Psychology and Marketing*, 12(5), 447-57.
- Tavassoli, N. T. (2001) Color memory and evaluations for alphabetic and logographic brand names, *Journal of Experimental Psychology: Applied*, 7(2), 104-111.
- Topalian, A. (1984) Corporate identity: beyond the visual overstatements, *International Journal of Advertising*, 3(1), 55-62.
- Turley, L. W., and Chebat, J. C. (2002) Linking retail strategy, atmospheric design and shopping behaviour. *Journal of Marketing Management*, 18(1-2), 125-144.
- Van den Bosch, A. L. M., De Jong, M. D. T., and Elving, W. J. L. (2005) How corporate visual identity supports reputation, *Corporate Communications: An International Journal*, 10(2), 108-16.
- Van den Bosch, A. L. M., Elving, W. J. L., and De Jong, M. D. T. (2006) The impact of organizational characteristics on corporate visual identity, *European Journal of Marketing*, 40(7/8), 870-85.
- Van der Lans, R., Cote, J. A., Cole, C. A., and Leong, S. M., Smidts, A., Henderson, P. M., Bluemelhuber, C., Bottomley, P. A., Doule, J. R., Fedorikhin, A., Janakiraman, M., Ramaseshan, B., and Schmitt, B. H. (2009) Cross-National Logo Evaluation Analysis: An Individual-Level Approach, *Marketing science*, 28(5), 968-985.
- Van Riel, C. B. M. and Balmer, J. M. T. (1997) Corporate identity, concept, its measurement and management, *European Journal of Marketing*, 31(5/6) 340-355.
- Van Riel, C. B. M., Van den Ban, A., and Heijmans, E. J. (2001) The added value of corporate logos; An empirical study, *European Journal of Marketing*, 35(3/4), 428-440.
- Walker, D. (1990) Managers and designers: Two tribes at war? In *design management: A handbook of issues and methods*. Blackwell, Oxford.
- Waters, K. (1997) Dual and extension branding: Using research to guide design decisions and branding strategy. *Design Management Review*, 8(1), 26-32.
- Welsh, E. (2002) Dealing with Data: Using NVivo in the Qualitative Data Analysis Process, *Forum: Qualitative Social Research*, 3(2), 1-7.

Xu, X., Chen, R., and Liu, M. W. (2017) The effects of uppercase and lowercase wordmarks on brand perceptions. *Marketing Letters*, 1-12.

Figure: Dimensions and consequences of corporate logo

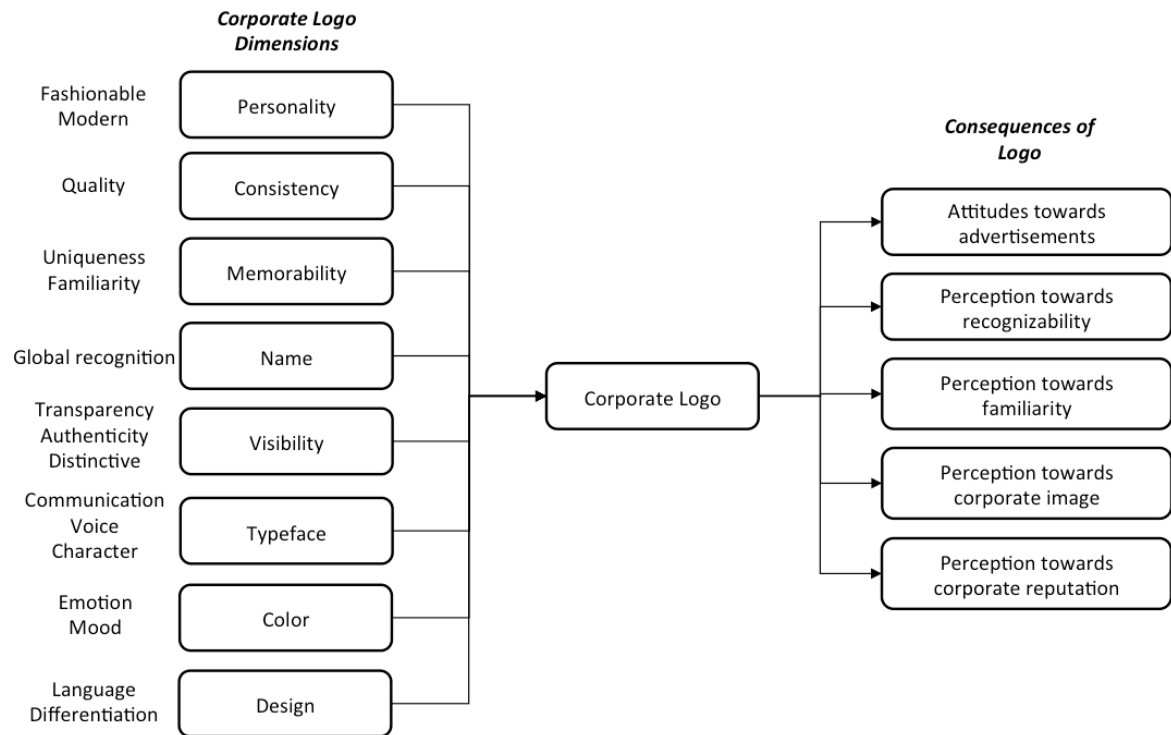


Table 1: The details definitions and the research constructs

Construct	Definition	Description
Corporate logo	Corporate logo can be defined as the signature of a company (Henderson and Cote, 1998; Schmitt and Simonson, 1997; Melewar, 2003) with an essential communication, distinctiveness, which can reflect a company's image and reputation (Foroudi <i>et al.</i> , 2014; Henderson and Cote, 1998; Melewar, 2003; Schmitt and Simonson, 1997).	Corporate logo - Marketers have focused on managers, employees, and consumers as primary receivers. In marketing, the corporate logo as seen can encapsulate the personality of a firm and its values (Cole <i>et al.</i> , 2015). Good logos can enhance attitudes towards advertisements, underpin familiarity (Bhattacharya and Sen, 2003; Foroudi <i>et al.</i> , 2014) and recognizability (Omar and Williams, 2006).
Corporate name	Corporate name can be defined as the most pervasive element in corporate and brand communications that identify a company and increases recognition speed (Foroudi <i>et al.</i> , 2014; Henderson and Cote, 1998; Kohli <i>et al.</i> , 2002; Schechter, 1993).	Corporate names are seen as a significant part of marketing. The corporate name can position the firm in the minds of managers, employees, and consumers (Selame and Selame, 1988), summarise reputation, and be a valuable asset (i.e. Coca Cola, Dow, De Beer etc. From a marketing perspective, a company name is the main element of many communications systems and is linked to promised and expected attributes. It is the most recognisable element of identity and should be readily identifiable by customers. Hence, a corporate name is pervasive in corporate and brand communications (Schechter, 1993).
Typeface	Typeface design can rely on an understanding of a particular cultural heritage, which can be lost in other cultures (Foroudi <i>et al.</i> , 2014; Van Riel <i>et al.</i> , 2001).	Typeface is a significant visual tool for accomplishing corporate communication objectives (Childers and Jass, 2002; McCarthy and Mothersbaugh, 2002) and plays an important role for managers, employees, and consumers. A typeface is a representation of character and "the best typography has grace and certain invisibility" (Rowden, 2000, p.185). According to aesthetics, there is a connection between typeface characteristics and design characteristics on consumer responses (Childers and Jass, 2002; Foroudi <i>et al.</i> , 2014). Both academics and practitioners indicate that typeface design influence perceptions of brands, in terms of memorability and readability (Childers and Jass, 2002; Henderson <i>et al.</i> , 2004). The typeface used by an organization refers to visual perceptual aspects of a company, which is the art, or skill of designing communication by means of the printed word (Childers and Jass, 2002).

Color	Color can be defined as a medium of communication and is an integral element of corporate and marketing communications, which induces emotions and moods, impacts on consumers' perceptions and behavior, and helps organizations position or differentiate themselves from competitors (Aslam, 2006; Foroudi <i>et al.</i> , 2014; Tavassoli, 2001).	Color is also an integral element of corporate and marketing communications, which can attract attention toward logo. Color is a strong cue for product and brand differentiation (Aslam, 2006; Ridgway and Myers, 2014), for creating and sustaining identity; and perceptions. Organizations use color to signal personality, position, and to sustain image by adding visual recognition. Colors induce emotions and moods, impact perceptions and behavior, and help organizations position or differentiate themselves (Aslam, 2006; Foroudi <i>et al.</i> , 2014; Tavassoli, 2001).
Design	Design can be defined as a creative process that conveys a message or creates effective communications for companies (Andriopoulos and Gotsi, 2001).	Design can affect reactions towards logos. Henderson and Cote (1998) asserted that logo design has three dimensions: naturalness, elaborateness and harmony. CVI managers need simple guidelines to manage visual elements of marketing in order to evaluate recognition, clarity of meaning, subject familiarity, and effects. A well -designed logo allows for easy recognition and quick association. A logo is vital in terms of what it is able to communicate about the company. Design can be defined as a creative process that conveys a message or creates effective communications for companies (Andriopoulos and Gotsi, 2001; Foroudi <i>et al.</i> , 2014).
Attitude towards advertisements	Attitude towards advertisement can be defined as an enduring feeling towards and evaluative judgment of an advertisement after an individual sees the message content embedded within it (Shimp, 2000).	<p>Attitude towards advertisements - a company's corporate logo influences viewers' attitudes towards advertisements. Powerful corporate logos impact advertising as they affect memorability (Van den Bosch <i>et al.</i>, 2005) and are a "tangible representation of the personality, [as] the expression manifest in the behavior and communication of an organization" (Comelissen and Harris, 2001, p.56).</p> <p>Over time, logo and advertising offer symbolic representations of a company and are used to highlight information and attract attention. Perceptions customers have of corporate/brand should be shared, positive and consistent. However, attitudes towards advertisements differ (Litchtle, 2007). Consumers can rely on their attitudes toward advertisements when forming attitudes about companies. While</p>

		successful advertisements attract attention, attitude towards advertisements can be defined as an enduring feeling towards and evaluative judgment of an advertisement after an individual sees the message content embedded within it (Shimp, 2000).
Familiarity	Familiarity with company and product refers to how familiar a consumer is with a given product category (Josiassen <i>et al.</i> , 2008).	Familiarity with a product or a brand “refers to consumer understanding of the product and its characteristics, as well as to his/her ability to evaluate its quality” (Herrera and Blanco, 2011, p. 286). Josiassen <i>et al.</i> (2008) propose that “image could serve as a summary cue that consumers use to sum up and encapsulate the evaluation of a product that they are familiar with” and consumers are believed to use “image as a proxy for the performance of a product when they have prior experiences with the performance of other, similar products” (p. 424). Researchers indicate that logos are a reliable, distinctive cue for organizations to create familiarity and influence consumer decisions (Henderson and Cote, 1998).
Recognizability	Recognizability is the identification of something that has been seen previously and comes back to mind when it is seen it again (Clow and Baack, 2010).	Recognizability concerns the identification of something seen previously and brought back to mind when seen again (Clow and Baack, 2010). A logo should increase recognizability towards the company and its products (Henderson <i>et al.</i> , 2003). Van der Lans <i>et al.</i> (2009) state that “logo recognition means consumers remember seeing the logo before. Because consumers recognize pictures more quickly than words, a company can communicate quickly by using a logo in the brand name” (p.971).
Corporate image	Corporate image can be defined as the immediate mental picture an individual holds of the organization. It can materially affect individuals’ sense of association with an organization and is likely to have an impact on behavior (Foroudi <i>et al.</i> , 2014; Karaosmanoglu <i>et al.</i> , 2011).	Corporate image - Discussion centres around the concept of corporate image (Bick <i>et al.</i> , 2003; Foroudi <i>et al.</i> , 2014). Yet, definitions of corporate image in early works are ambivalent. Corporate image is connected with the name of an organization and related to public or organizational image.
Corporate reputation	Corporate reputation endowed with a judgment and is the overall evaluation of a company over time (Foroudi <i>et al.</i> , 2014; Gotsi and	Corporate reputation - Conceptualization of corporate reputation has been on the agenda of marketing academics and practitioners for the past

	Wilson, 2001).	fifty years (Dowling, 1994; Foroudi <i>et al.</i> , 2014), yet the terms ‘corporate identity’ and ‘corporate image’ are used interchangeably with ‘corporate reputation’. The main aim of corporate identity is to create and develop a positive reputation among organizational managers, employees, and consumers. According to Kotler (1997) identity “comprises the ways that a company aims to identify itself or position its product” (p.292). Image affects corporate reputation (Gotsi and Wilson (2001) conclude that corporate reputation is “a stakeholder’s overall evaluation of a company over time. This evaluation is based on the stakeholder’s direct experiences with a company, any other form of communication and symbolism that provides information about the firm's actions and/or a comparison with the actions of other leading rivals” (p.29).
--	----------------	---